

UPCOMING EXHIBITIONS



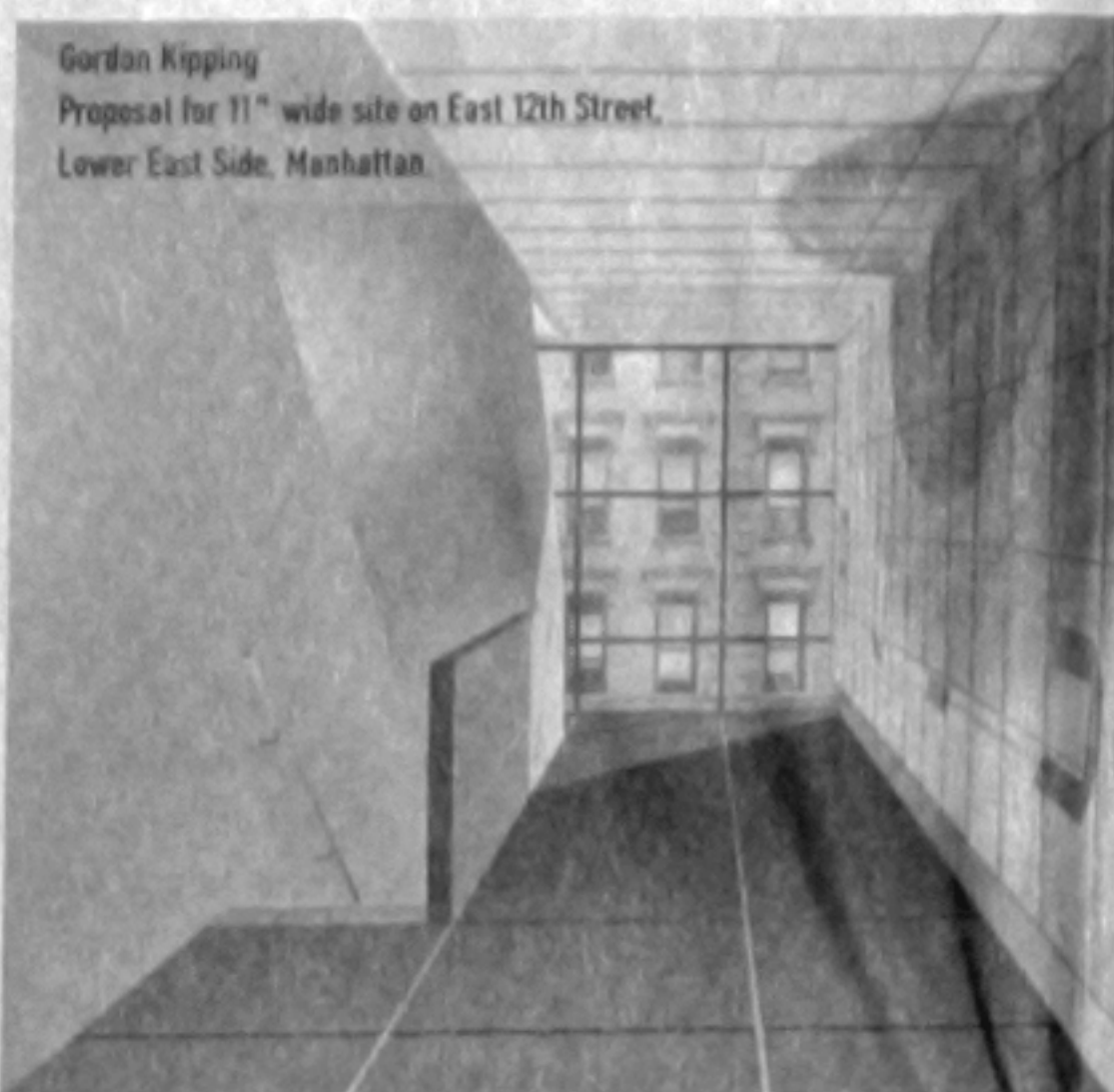
Ada Web

For the few past years, Ada Web has been working with artists on the investigation of the internet as a new means of dissemination of their ideas, exploring the network and the hypermedia structure brought by the web with their various sensitivities and interests. This process of collaboration is the source of the exhibition at StoreFront. Indeed, as much as the web may be a transparent medium, there are aspects of its process that remain invisible, and these are very much part of what one could call the gap between real space and virtual space. Vivian Selbo once called this gap "the space between the keyboard and the chair". That would unmistakably be human space—the unfinished thoughts and questions—the ongoing discussions and debates that go on between the artists, the producers, and the curators.

Rather than approaching this exhibition as the display of an archive, the idea is to reveal the traces of those dialogues, steps, unfinished thoughts this medium calls for, in order to present the constitutive elements that informed the "finished product" to the viewers. There is not really a finished product. Rather there are steps of development that can be revealed to the internet "visitor", which get to be implemented with selected parts of an ongoing thought process, as soon as they have formalized to a point that makes it possible for the public to engage with them.

The exhibition will consist of those elements which constitute the trace of the gap: drawings and maps, sound bytes and writings. These will be juxtaposed with the actual projects, displayed on a projection screen.

Participating artists will collaborate with the Ada Web team as they have for the making of the projects. They include Jenny Holzer, Toland Grinnell, Ben Kinnam, Julia Scher, Lawrence Weiner, Vivian Selbo, Matthew Ritchie, Doug Aitken.



Gordon Kipping
Proposal for 11" wide site on East 12th Street,
Lower East Side, Manhattan

RUSS Residual Urban Site Strategies

Our contemporary condition can be characterized by an increasing responsiveness to surface phenomenon. From our susceptibility to the seduction of advertising imagery to our attentiveness to the barrage of moving images on the surface of the cathode ray tube, contemporary sensibility is cultured through a persistent feeding of image. What this delineates is a visual culture, both saturated with, and dependent on image and hence its container for stimulus. Surface is this container of image.

Architecture, surface oriented or other, is typically devoid of a perceptible dynamic quality. It could be said that conventional architecture is slow. An architecture of surface, however slow, can contain image and its properties—a potential seductiveness and a potential to communicate information. Employing this potential, place becomes an effect of surface, or more to the point, the information contained within the surface. Economy can dictate in the traditional aspects of architecture: Form can be ordinary or stylized, circulation, organization, and structure can conform to the dictates of technocratic rationalism, but the more engaging effect on perception is that which is communicated through image. The radicalism here rests in the proposition of a building prototype capable of accepting a surface architecture, which in turn can receive any image, inside or out, slow or fast. The nature of its space then becomes a resultant of the information contained within the surface.

GARAGE SALE

Sept 27-Oct 18

Available will be various past StoreFront newsletters, dating back to 1987, along with our past catalogues and publications, including Fronts (issues #3 and #4) and Reports (#1 to #4). Also available will be past issues of Architectural Records, Art Forum and other foreign and domestic books and magazines. All will be given away for free (with a donation if you wish) or for a few dollars. It's a garage sale to clear out our storage.

FUNDING

The general programs of StoreFront for Art & Architecture are supported by The Stephen A. and Diana L. Goldberg Foundation, Graham Foundation for Advanced Studies in Visual Arts, Greenwall Foundation, Jerome Foundation, Joe & Emily Lowe Foundation, Rockefeller Foundation, The Andy Warhol Foundation for the Visual Arts, New York State Council on the Arts, National Endowment for the Arts, The New York City Dept. of Cultural Affairs and Friends.

CONTRIBUTORS

Friends (\$30 or more): Janet Abrams, Elizabeth Adams, Yannis Anagnostis, Katalin Argente, Aiden Pugh Ayres, Asha Bhavnani, Arca-Terra Design, Sara Garden Armstrong, Gertrude Barnstone, Rafael Bueno-Jorge Sosa/Tecton Const., D. Capablanca, Evan and Juli Charles, Harvey Cohen, Bob Crothers, Jeff Dugan & Pat Courtney, Ronald Everts, May Gardner, Paul Gagliotta, Liza Gilbert, Saul Golden, Sonya & Robert Goldman, Lawrence Gutterman, James Horton, Jack Jaeger & Lily van der Stokker, Susan Kaper, Richard Kaufman, Barbara & Sanford Kaufman, Pamela Kladyk, David Koralek, Paula Krauss, Ted Krueger, Carin Kuo, Mitchell Korts, Hilary Lewis, Linda Lindroth & Craig Newick, Paul Lamarre & Melissa Wolf, Maya Levy, Lucy Lippard, Aiden Madry, Walter Mamchur, Gretchen Marcia, Alyssa Melnick, Suzanne McCalland, Elizabeth Meyer, Jeffrey P. Miles, Alex Mundt Design, Christopher Neville, Stephen O'Connor, Jerold Ordovery, Jody Pinto, Dan Peterman, Charlotte Puckhacker, Alexander Radinsky, Klaudia Rantasa, Robert Reuter, Mary Virginia Rickel, Annette Rosen, Martha Rosler, Tamara Roy & BK Boley, Tony Schuman, Michael J. Shannon, Todd Shaughter, Gaila Solomonoff, Richard Tan & Jay Hoffman, Warren Tschentler, Henry Urbach, Robert Weil, Dorothy Watkins, David Wells, Andrew Whiteside, Chris Wilson, Lisa Workman, Nina Yankowitz & Barry Holden, Jerilee Zempel.

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NEWS

IN ORBIT: ECO-TEC and the satellite school of architecture.

At a time when NASA sends satellite missions to other planets, StoreFront's ECO-TEC project helps to generate another type of satellite—a test program for a school of architecture in Morsiglia, Corsica. The satellite, named PARTIR, is the European Center for the Conservation of Rural Architecture. It is a branch of the Ecole d'Architecture de Paris-La Villette and is associated with twenty-two architectural schools throughout Europe. StoreFront is also working with the Ecole d'Architecture de Paris to establish an International Research Center in Morsiglia/Cap Corse.

The school in Morsiglia, due to start March 1, 1998, is one of six PARTIR satellites in France. The decision to select Morsiglia/Cap Corse was based upon the extensive groundwork that ECO-TEC has established during its six years of existence including international forums and in-depth interdisciplinary workshops, as well as the remarkable wealth of historic villages and monuments in the Cap Corse region of Corsica.

Next spring PARTIR will develop its first program and will begin accrediting participating students. From March 1 to June 15, 1998, there will be sessions of three weeks for successive groups of ten to twelve students at a time. PARTIR's mandate provides its architectural students with an understanding of regional architectural tradition and training in related building techniques while performing actual restoration work on selected sites. The first restoration will occur before the beginning of the pilot program to a sixteenth century building, a disused convent, that will house the future Research Center. A team of architects from PARTIR will determine the requirements needed to refurbish the ancient building for its first school session.

The collaborative link between StoreFront for Art & Architecture and the municipality of Morsiglia welcomes this latest realization of inter-regional and European-North American partnership, fostered by the ECO-TEC International Forums, which were realized thanks to financing from private donations, various levels of the French and Corsican governments and from the National Endowment for the Arts. It is the aim of the participants that this "satellite" program of PARTIR will strengthen the growing international partnership for a Research Center focusing on Art and Architecture and their relation to the environment, bringing the reality of a full time school in Morsiglia/Cap Corse a little closer.

A report by Amerigo Marras
September 15, 1997

Sponsors (\$250 or more): 1100 Architects, Shah Armajani, Karen Bauman, Yvonne Force Inc., Kogod & Smiley, Roy Lichtenstein, Victoria Reed, Harold Rivkin, John Steigerwald, Cho Sungwon.

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Editorial Assistant: Tam Miller
Eco-Tec International Forums: Amerigo Marras, Helen Nagge

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I would like to make a contribution of \$

My contribution is tax deductible to the full extent of the law and the check is made payable to StoreFront for Art & Architecture, 97 Kenmare Street, NYC, 10012

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cut on outline and mail with check

LANDSCAPE URBANISM

september 27 1997 - october 18 1997

opening reception: september 27 6-8pm

gallery hours: tues-sat 11- 6pm

Curator

Charles Waldheim
Chair,
LANDSCAPE URBANISM Program
School of Architecture
University of Illinois at Chicago

Support

Support for LANDSCAPE URBANISM has generously been provided by: Graham Foundation for Advanced Studies in the Fine Arts, School of Architecture University of Illinois at Chicago, College of Architecture and the Arts University of Illinois at Chicago, City Design Center University of Illinois at Chicago, Chicago Associates Planners & Architects, The Lannert Group, Chicago, Schroeder, Murchie & Laya, Skidmore, Owings & Merrill

Storefront for Art and Architecture is supported by Joyce Mertz Gilmore Foundation, Jerome Foundation, Graham Foundation for Advanced Studies in Visual Arts, Greenwall Foundation, J. M. Kaplan Fund, Joe & Emily Lowe Foundation, Reed Foundation for the Visual Arts, New York State Council on the Arts, National Endowment for the Arts, N. Y. C. Department of Cultural Affairs and Friends.

LANDSCAPE URBANISM offers a vision of landscape as an element of urban infrastructure. In this sense, the landscape is seen in the context of contemporary urban development and public works as opposed to being defined as an art historical genre, an environmental science, or an applied art. Traditional disciplinary distinctions between architecture, landscape architecture, and urban design are postponed in favor of an infrastructural and systemic understanding of the built environment.

LANDSCAPE URBANISM features over 200 drawings

and photographs of recent work, both built and un-built, by an international group of architects and landscape architects focusing on the landscape as an element of contemporary urban infrastructure. Including projects by:

Enric Batlle / Joan Roig / Batlle-Roig
Marcia Codinachs / Mercé Nadal / Codinachs-Nadal
William Conway / Marcy Schulte / Conway-Schulte
James Corner / Field Operations
Julia Czerniak / Timothy Swischuk
Douglas Garofalo
Adriaan Geuze / West 8
Paul Kariouk
Anuradha Mathur / Dilip da Cunha
Eric Owen Moss
Linda Pollak / Sandro Marpillero / Marpillero-Pollak
Omar Perez / Georgia Daskalakis / DAS: 20
Brian T. Rex
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Patrik Schumacher / Kevin Rhowbotham
Brigitte Shim / Howard Sutcliffe / Shim-Sutcliffe
Alfons Soldevilla / Llorens-Soldevilla
Peter Testa / Ursula Schneider / Alex Hurst
Michael Van Valkenburgh
Manuel Ruisanchez / Xavier Vendrell / Ruisanchez-Vendrell
Charles Waldheim / Marilí Santos-Munné / Waldheim+Santos Studio
Alex Wall
Jason Young

FUTURE DATES / VENUES

New York, New York

Storefront for Art and Architecture
Exhibition: September 27-October 18, 1997
Opening Reception: Saturday September 27 6pm-8pm

Philadelphia, Pennsylvania

University of Pennsylvania, Graduate School of Fine Arts
Exhibition: October 27-November 1, 1997
Lecture / Opening Reception: Monday October 27

Troy, New York

Rensselaer Polytechnic Institute, School of Architecture
Exhibition: November 5-November 27, 1997
Lecture / Opening Reception: Wednesday November 5

STOREFRONT

ART AND ARCHITECTURE
97 KENMARE STREET, NEW YORK, NY 10012, U.S.A.

27 sept - 18 oct

opening reception 27 sept, 6-8pm

LANDSCAPE URBANISM

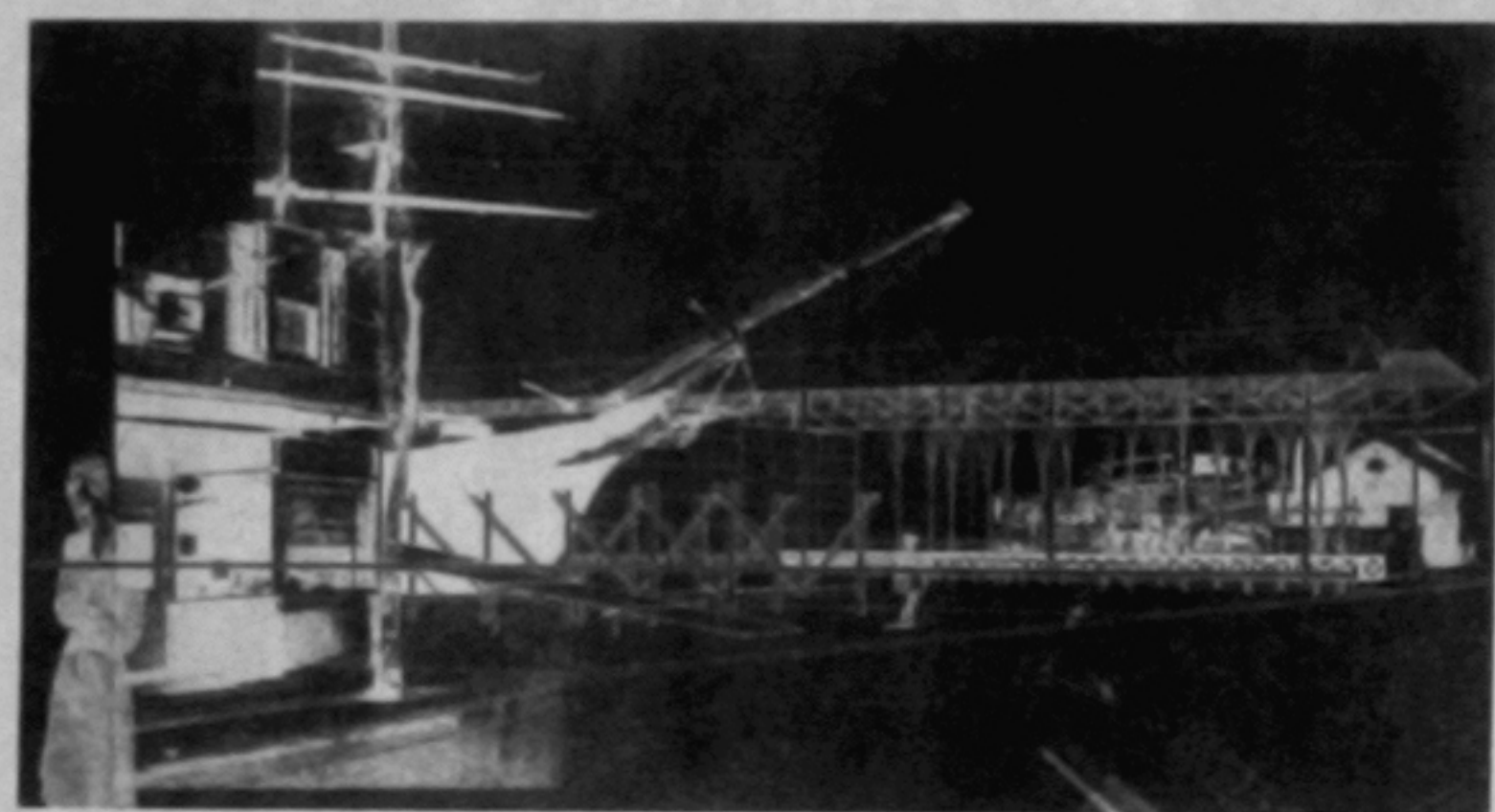
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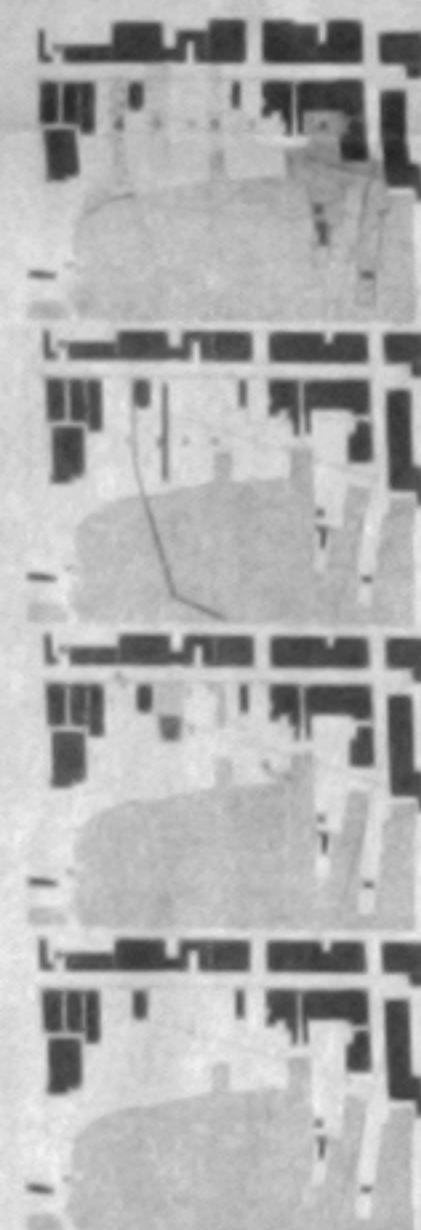
"Field Operations imply a spatial, strategic, and synthetic approach to the design of landscapes. This concern for larger effects of inter-relationship and continuity differs significantly from a sole concern with object and scenic formation. The emphasis shifts from 'things' to the matter and processes 'in-between.' Invoked are surface conditions, contiguity, network, and extension. The ambition is to address a greater range of spatial and temporal continuities than current design practices typically allow for. Our recent projects outline a deployment of discrete staging figures for the future (and indeterminate) occupancy of sites.

Current work with Field Operations continues to develop spatial networks of relation and structure that can both accommodate difference and incorporate change while retaining overall internal coherence."

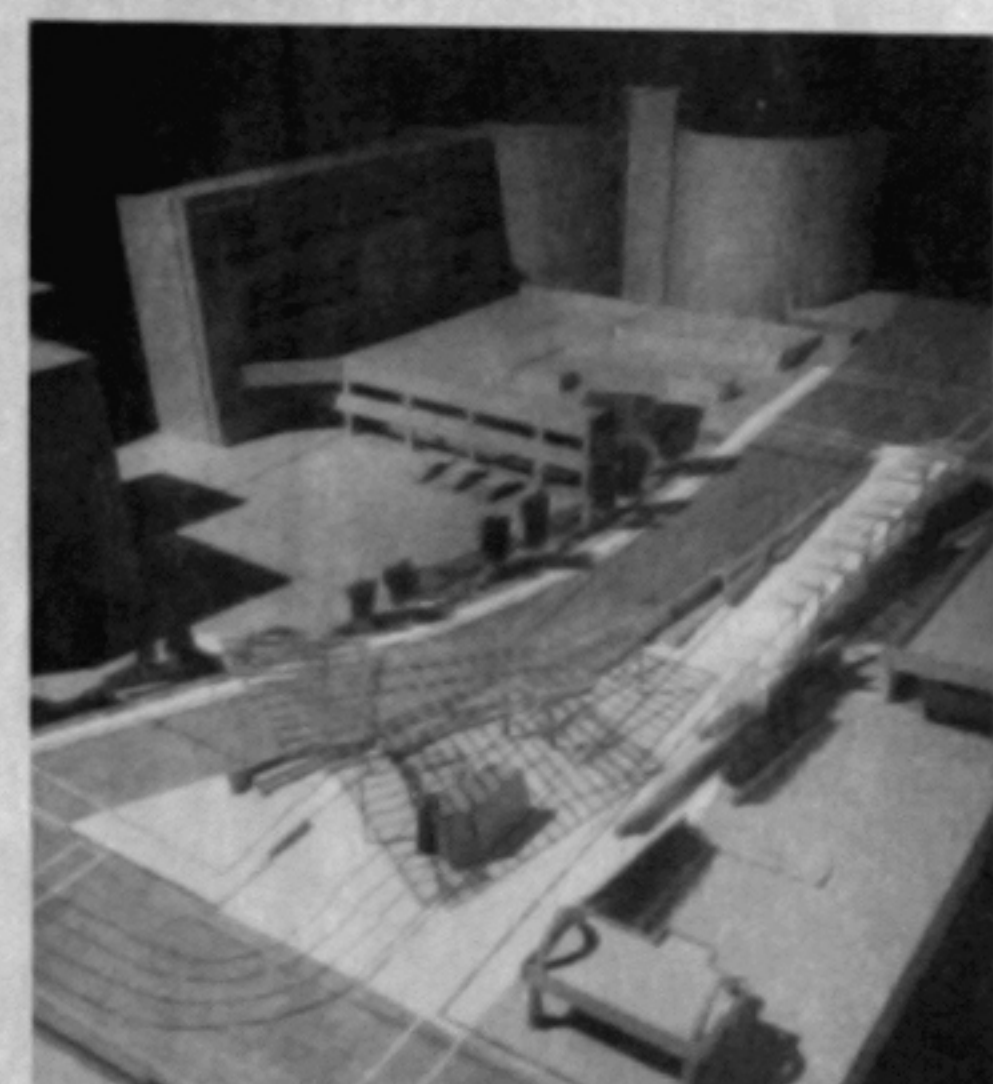
James Corner, Landscape Architect
Field Operations



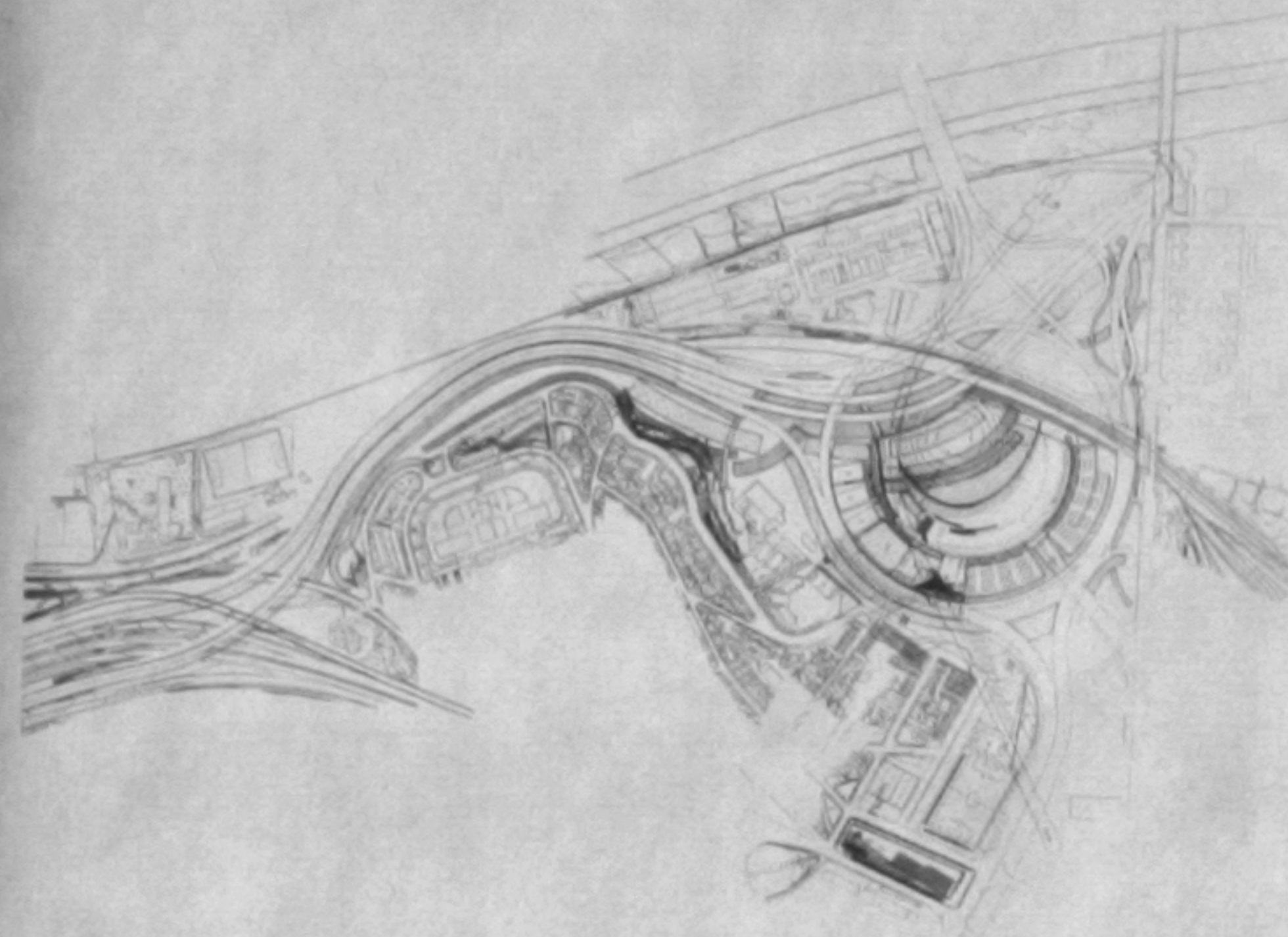
Absent Occupancies: Greenport Harborfront, Long Island
Field Operations



Event Surfaces/ Constructed Grounds



de-Code/re-Code Atlanta
William Conway / Marcy Schulte / Conway-Schulte Architects



Vehicular Abscesses/ Infrastructural Arrays

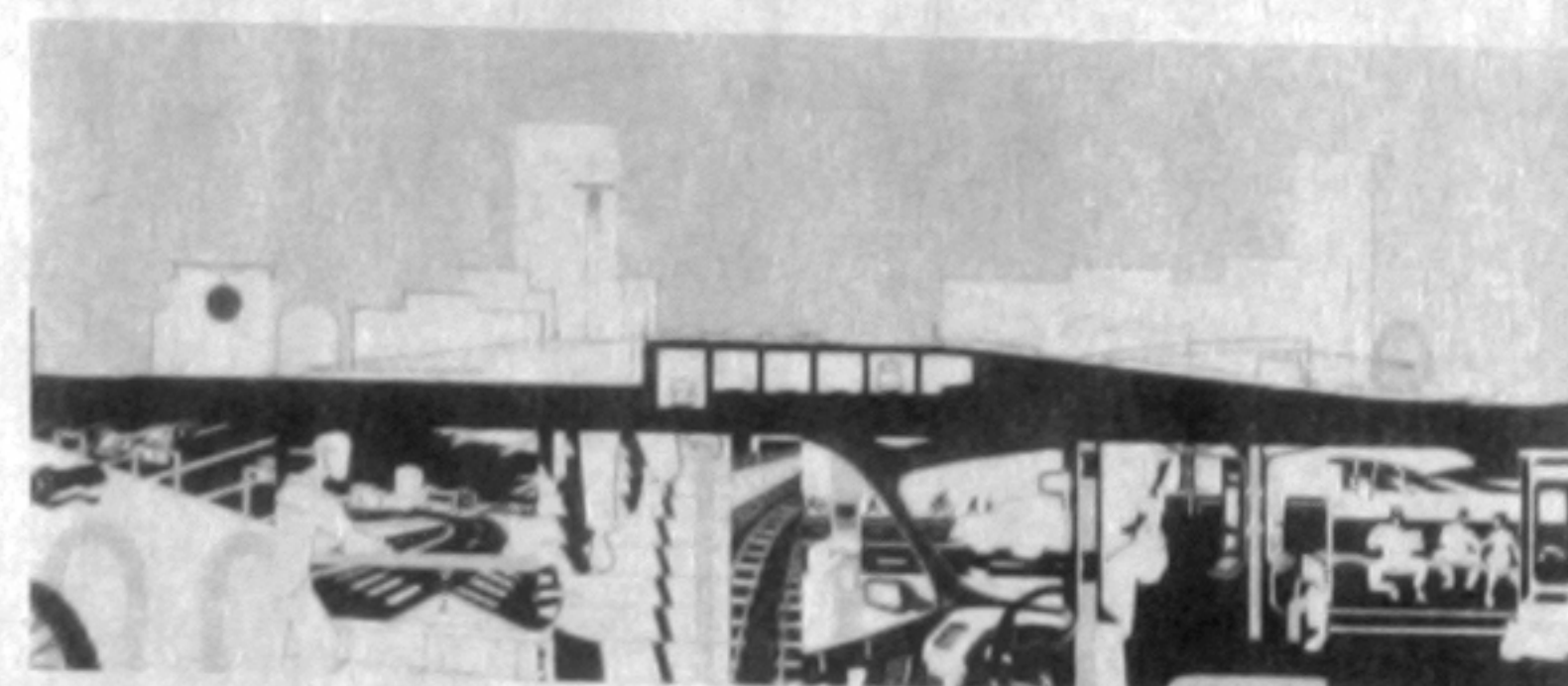
"In Spain, if you are an architect you can do practically everything. We can make chairs, we can make bars, we can make buildings; we can make roads, bridges, parks, gardens, everything. When you can do everything, it's necessary that you ask yourself what each thing means. For us, landscape architecture is very different than gardening, gardening than engineering, engineering than architecture. Each thing is different. For that reason, when someone talks about landscape architecture as a problem of trees or when someone talks about design as a problem of details and so on: in general we disagree, because landscape architecture is something related to space and people and practically nothing more.

How is architecture different. In our practice, we work on buildings, we work on parks and we work on roads. When we work on roads, we don't work with infrastructure, we work with cities. For a southern European, a road is a city. Our ancient cities begin with a road, and the road built the facade of the city. When the road continued into the desert, they left the facade and just built the road, just built the pavement, but the pavement is not only a surface. The pavement itself is a building. A road is a building for a Roman constructor. It is something that has weight, that has size, that has expert architectural expression. For a Roman, a road is the way to place the European civilization in the landscape, in the desert, in the forest, wherever. This is the main frame of reference for our work."

Joan Roig
Batlle-Roig Architects



Trinitat Cloverleaf Park: Barcelona
Batlle-Roig Architects

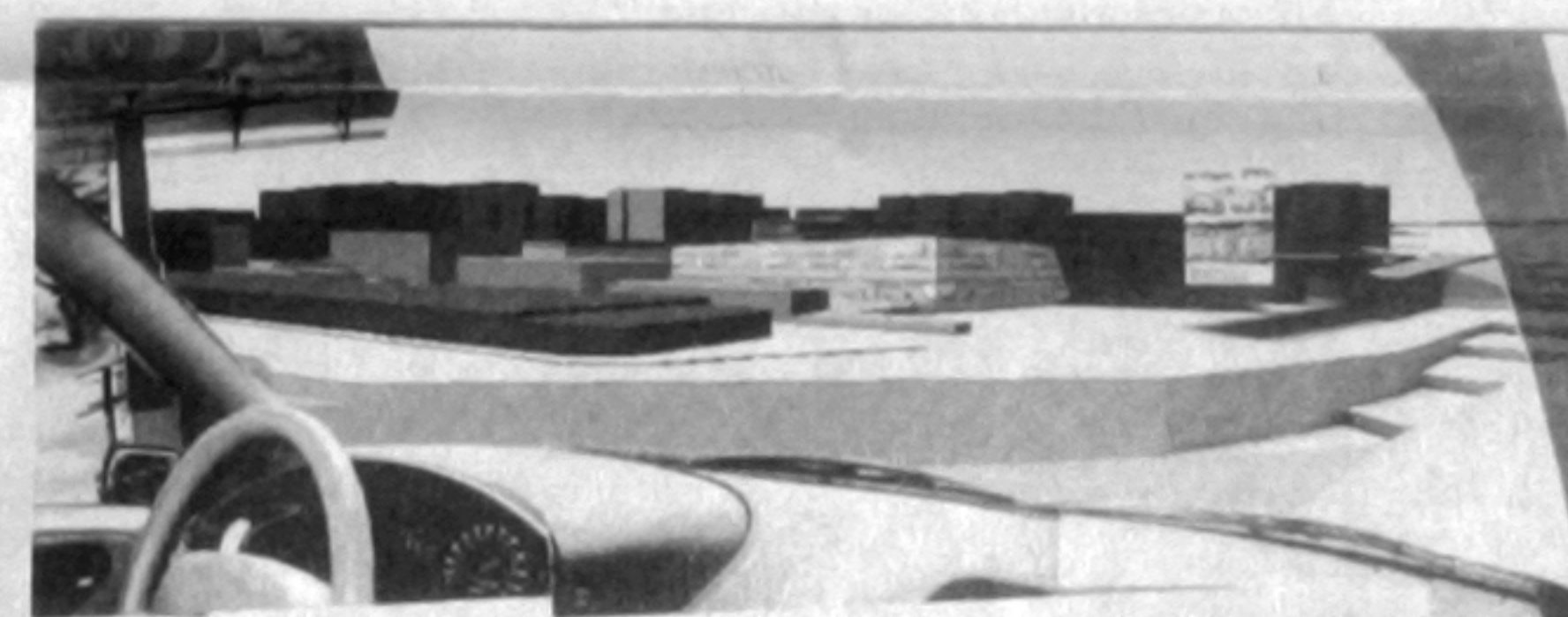


Movement and Public Space: Equipping the City for Mobil Culture
Alex Wall



Lt. Petrosino Park:
Julia Czerniak

Verdant Insertions/ Aqueous Moments



Beyond the Box: South Bronx, New York
Marpillero-Pollak Architects

"One objective of working with scale is to be able to use landscape as a way of critically rethinking urban conditions. As Kenneth Frampton writes, regarding the city: 'priority should now be accorded to landscape, rather than freestanding built form.'"

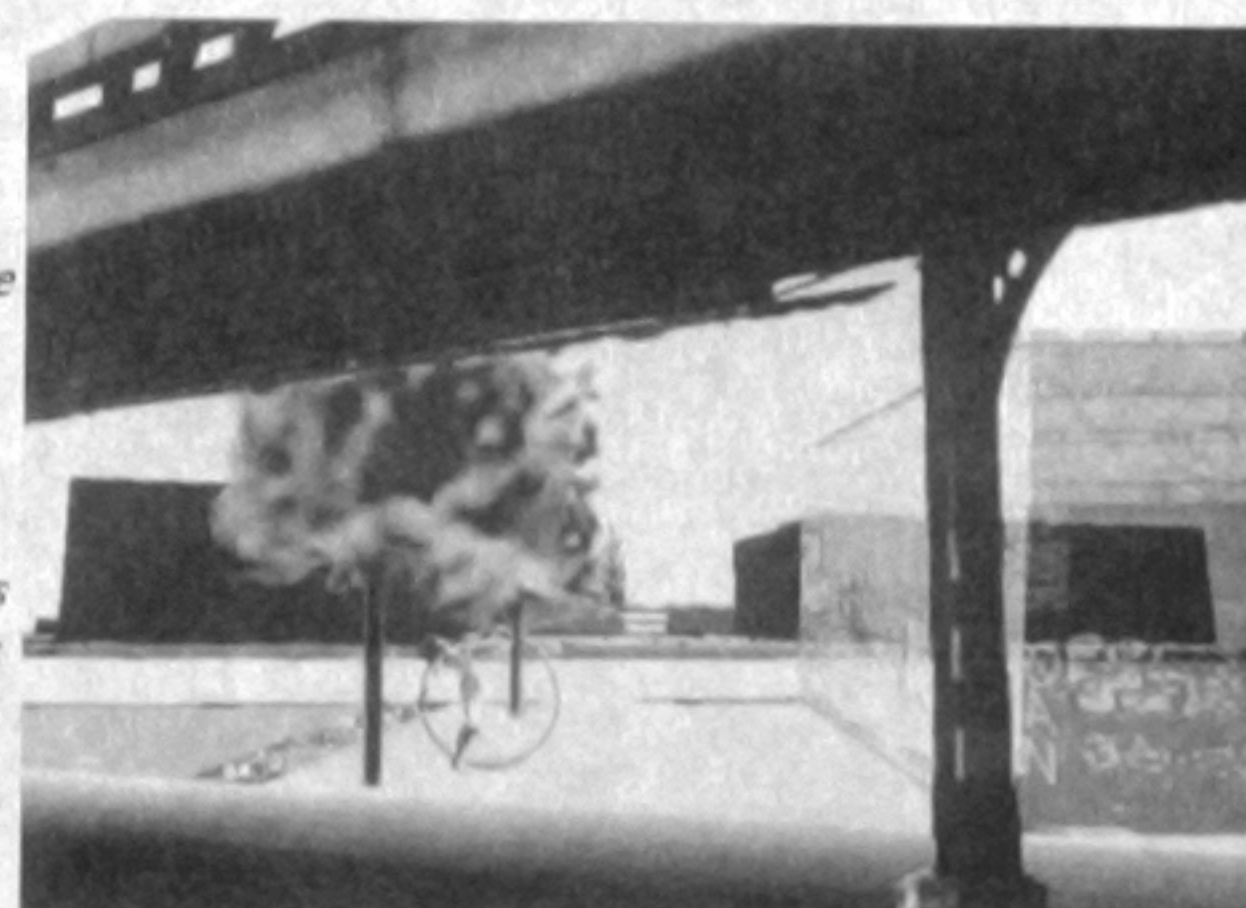
However, to build city-landscape you have to be able to build landscape, which means that you have to be able to see it, and it is hard to see. Nature and landscape are concepts associated with the feminine that have been repressed in the consciousness of both architecture and city.

The inability to see landscape is evident in the still common device of the figure/ground plan, that fails to engage physicality, and that represents ground as the white space around the buildings, a perennial tabula rasa.

The problem with landscape is its apparent innocence, its stubborn signification of origin. The problem is that it naturalizes, representing an artificial world as if it were simply given, independent of human intentions. To build landscape we need to perform an inversion, where it becomes possible to see it not as picture but as process, that is cultural as well as natural.

We need to ask not just what landscape is or means but what it does, and how it works as a cultural practice. This involves looking beyond its surface, towards the past and present processes of constructing that surface."

Linda Pollak
Marpillero-Pollak Architects



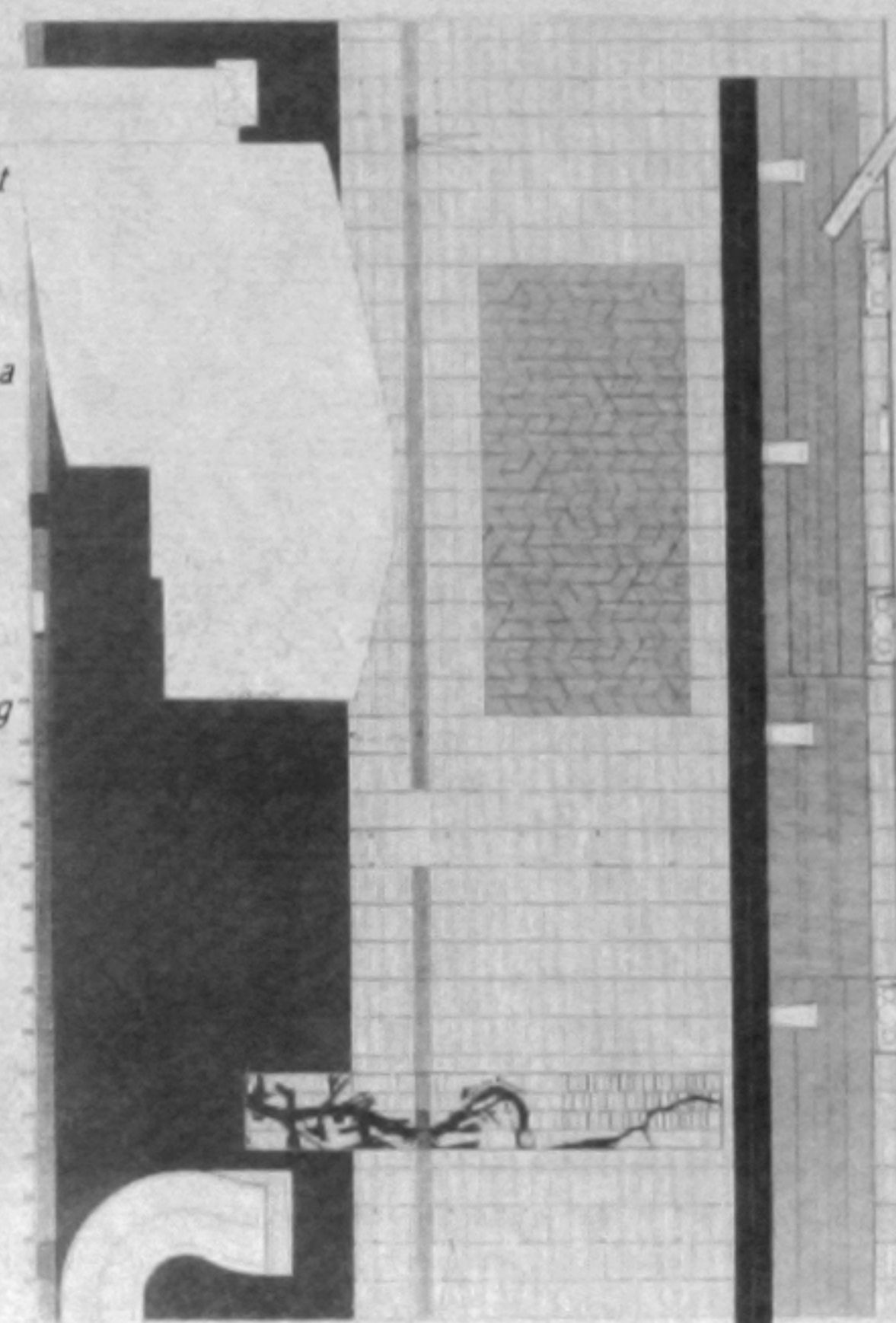
"As a Dutch landscape architect, I know that landscape architecture can be anything. You can make the whole world, you can make a country, you can grow grass on the sea bottom. One of the main problems I have as a landscape architect is that I'm very much aware of our profession as a profession for decoration.

When you go to Central Park or you go to Paris to Buttes Chaumont Park, those magnificent nineteenth century parks are so beautiful, so much in harmony and balance with these nineteenth century cities that you really enjoy it. You like it, but at the same time you have the idea that, as a contemporary landscape architect, we cannot reproduce this. First, we cannot make parks as beautiful and as big. We will never have the money for it. We will never be able to provide the maintenance. The second reason is that we are not offered such sites anymore. They don't give you a center of a metropolis. They give you a park somewhere in the suburbs or a wasteland next to the highway or something like that.

The first problem of landscape architecture is that the sublime landscape architecture as a piece of art shaping nature in the city had its greatest period in the past. The second problem has to do with the present. Many clients phone us to make a garden. After we do some research we find out that it's not a garden, but the environment of a building or, let's say, in ninety percent of the commissions, the vegetation on a parking lot.

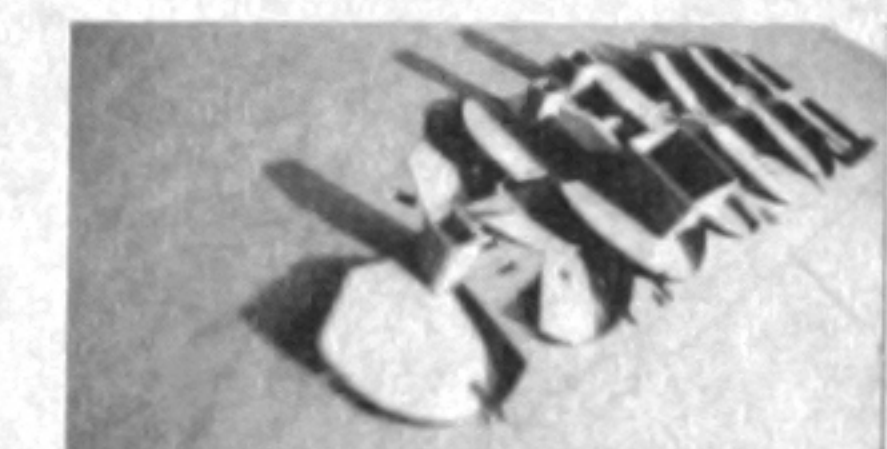
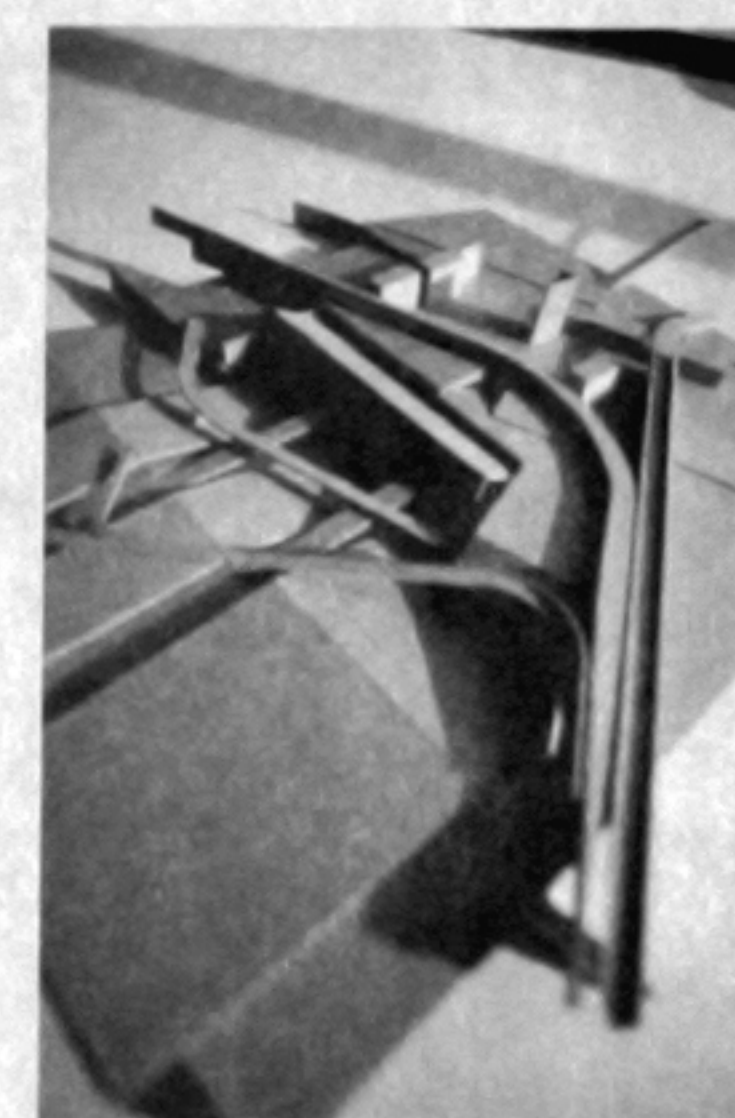
Because of this, we must be aware of what landscape architecture is, and this involves looking broadly even hesitating. This hesitation, this looking for what our job is, is one of the mainstream activities for me at nighttime. Much of my work can be addressed to this hesitation."

Adriaan Geuze
West 8 Landscape Architects



Schouwburgplein Rotterdam
West 8 Landscape Architects

Shifting Occupations/ Displaced Densities



de-Camping Detroit
Charles Waldheim / Maril Santos-Munné / Waldheim + Santos Studio

